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THE AUTHOR & JOURNALIST

JAN 5 1931
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WHAT IN THUNDER IS THEIR POLICY?

In Which

RICHARD A. MARTENSEN

Gives Suggestions on
Studying Magazine
Requirements

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WHAT OPPORTUNITY HAS THE AUTHOR IN ADVERTISING?

By EDWARD MOTT WOOLLEY

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Stories in magazines of smaller page size such as Adventure or Ace High, usually fill several pages in unbroken succession. The pages containing the story should be carefully removed (by taking the magazine apart) and several stories can be compactly bound under one cover.

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"The book is here and I am delighted with it. Really, I had no idea that a collection of pulp-paper yarns could be bound with so much style and dignity."—Hugh B. Cave, Pawtucket, R. I.

THE AUTHOR & JOURNALIST

1839 Champa St.

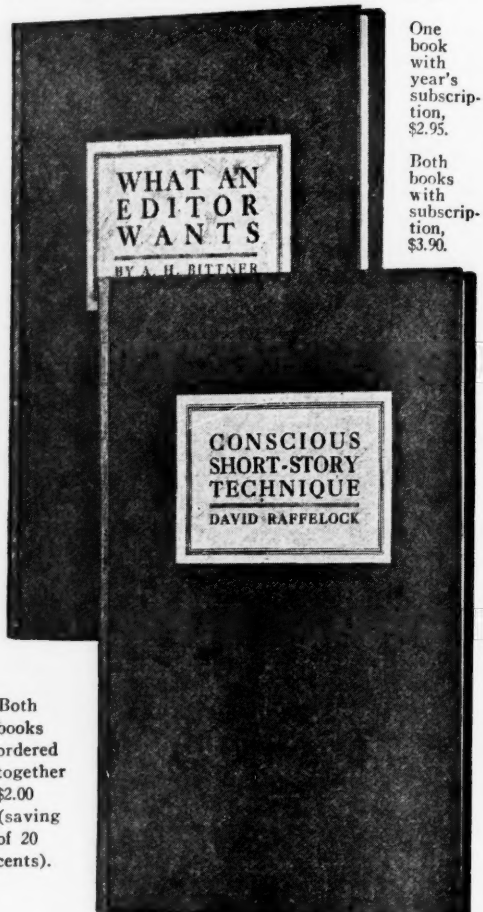
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BOOKS TO HELP YOU SELL

Recommended by the Editors of
The Author & Journalist

Conscious Short-Story Technique, David Raffelock, Associate Editor of The Author & Journalist, and Director of the Simplified Training Course. An authority "shows the way." \$1.10.

What An Editor Wants, by A. H. Bittner, recently editor of Argosy Weekly. One of the most practical of all volumes on writing craftsmanship. \$1.10.



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Where and How to Sell Manuscripts, Wm. B. McCourtie; complete market information, condensed, classified by fields, for thousands of American and British publications buying short-stories, novels, articles, books, newspaper features, greetings, photoplays, verse, \$3.50

The 36 Dramatic Situations. A "best seller" is this analysis of Georges Polti, cataloging the plot material which life offers. Short-story writers and novelists appearing in Saturday Evening Post, Cosmopolitan, Century, and other foremost magazines have publicly acknowledged help received from this book. \$1.50.

Plotting the Short Story, Culpeper Chunn; gives invaluable assistance in story structure. \$1.00.

Fundamentals of Fiction Writing, Arthur Sullivan Hoffman, former editor of Adventure and McClures. Highly recommended. \$2.15.

AUTHOR & JOURNALIST BOOK SERVICE
1839 Champa St., Denver, Colo.

THE AUTHOR & JOURNALIST

Founded, 1916

1839 Champa Street, Denver, Colo.

WILLARD E. HAWKINS, Editor

David Raffelock Associates Harry Adler
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WHILE WE ARE ON the subject of magazine formulas, which Richard A. Martinsen so effectively discusses in this issue, writers of Western or action stories may well be advised to take special note of the taboos of certain publishing houses in the matter of drink, profanity, gory descriptions, and the like. Some magazines believe in allowing the author wide latitude in the matter of realistic portrayal. Others are so careful not to offend in this respect that their situations appear almost emasculated at times. The conservative attitude of a wide number (toward which it is usually safest to lean) is represented by the Fiction House periodicals, which instruct their authors as follows:

"Avoid unnecessary profanity. Avoid use of the name of God in a profane or semi-profane or even in a facetious manner.

"Drinking scenes should be cut down to the minimum. Especially is it necessary to avoid having the hero of a story indulge in much drinking. He need not be a teetotaler, of course, but don't dwell on his drinking abilities!

"Whenever it is necessary to the plot of your story to kill a character, avoid gory descriptions of the episode. Killings should be handled chiefly as a means of removing a character from the action of the story so that the plot can develop accordingly. They should be along the lines of the bloodless knockout of the prize ring."

The folly of the "scattergun" method of sending a story around indiscriminately to all of the Western magazines, just because it happens to be a Western, is evident from the circumstance that even in such minor details, individual editors prescribe how their stories must be written.

Study of individual magazines is the best means of arriving at an understanding of their requirements and taboos. Mr. Martinsen's dialogue article is designed to suggest how magazines may be studied. If read from this standpoint, it should prove valuable even to writers who are doing work outside of the particular field which he covers.

THERE WILL be no award in the \$100 Peace Hymn contest announced the latter part of 1929. The Hymn Society, 353 Fourth Avenue, New York, through Dr. B. S. Winchester, president, has sent out a communication informing contributors that no entries seemed to fulfill "all the requirements which the Society had in mind."

Similarly, Dorrance & Company, book publishers, Drexel Building, Philadelphia, announce that their search for a prize novel, wet or dry, on American prohibition, scheduled to close in May but extended to November 20th, has failed to unearth one manuscript which could be awarded the prize, or even be seriously considered for it.

It is the opinion of THE AUTHOR & JOURNALIST that when a national contest has been announced, resulting in the preparation and submission of a large number of entries, it is the moral duty of the sponsors to award the prize for the best submitted, regardless of whether it reaches the standard hoped for by those who offered the prize.

Of course there is another side to the question. It is expressed in Dorrance's notification of the failure of the contest, as follows:

"The experience of this company is that of several book publishers who have recently sponsored fiction contests in the hope of a 'find.' It is also that of the Australian Federal Government's motion picture contest and, for the second time, of the French Academy in its annual hunt for a prize poet. Beginners are heard to lament the lack of literary opportunity. May not opportunity at times reciprocate?"

SINCE THE PUBLICATION of the O'Brien collection of "Best Short-Stories of the Year" and the O. Henry Memorial Collection, numerous inquiries have been received as to why some of the magazines mentioned in their directories of distinctive stories are not listed in THE AUTHOR & JOURNALIST market directory.

Scattered throughout the United States are a number of literary magazines like *The Midland*, *The Frontier*, the *Prairie Schooner*, etc. These are non-commercial ventures, usually published in connection with universities, and distinguished by high literary standards. They do not, however, pay for manuscripts, and for this reason are not given a place in the Handy Market List.

A few of the better known poetry magazines which do not pay for manuscripts, or which pay only in prizes, are included. This exception is made because the average poet seems to be an altruistic soul not averse to giving his scripts away, as

long as they are published. The line is drawn, however, against poetry magazines (and there are several of these) which require authors to subscribe or buy a stated number of copies of the magazine or otherwise help to finance publication of their material.

IF IT WERE NOT for an occasional gem of unconscious humor to brighten our day, how would we ever survive the long hours of enthusiasm-dulling labor, the consciousness of having more to do in a given time than can possibly be crowded into the fleeting minutes, the guilty knowledge of manuscripts unread, of letters waiting reproachfully to be answered, of proofs uncorrected, and the various tribulations, great and small, of the editorial round?

The following is our reward for going through today's grist from the post-office:

Mr. Willard E. Hawkins, Editor,
THE AUTHOR & JOURNALIST.
Dear Mr. Hawkins:

Today I received your usual request to subscribe to THE AUTHOR & JOURNALIST.

I still remember how, not so far in the past, you rejected the articles I sent you, from time to time. And for these rejections you expect me to subscribe to THE AUTHOR & JOURNALIST?

When you will mail me an advance check in payment for some of my articles, I shall subscribe to your journal. Otherwise, don't annoy me: in other words, don't waste my valuable time.

I am an author of national repute, and I receive from 1c to 2c a word for my work.

For fear you may be too stupid to understand me, I shall enlighten you by stating the absolute truth as I have always done: Rejections make me very angry at all times, for every rejection constitutes an insult.

What you have to say about the editorial tolerance of the editor of *Argosy Weekly* is not the truth; I know, for I have sent stories to *Argosy Weekly*, and its editor rejected them. This proves that he does care very much about the name of an author; in fact, I am sure he looks first at the author's name. If it happens to be Theodore Dreiser, O. O. McIntyre, or George Bonehead Shaw, this editor will instantly accept the story, regardless of the fact that these three authors are idiots, who can't produce good work; they have never done it. Now, when I send in an immaculate piece of good work, *Argosy Weekly* rejects it, even though it is excellent.

Take my name off your mailing list, and don't irritate me any more with your worthless requests, for they make me as justly angry as a gross of Turks. Of course, if you wish to mail me a check, I won't be able to object.

Yours sincerely,

Camden, N. J.

CHARLES FINGERMANN.

□ □ □ □

GOOD THINGS IN STORE FOR FEBRUARY READERS

H. BEDFORD-JONES is a name to conjure with. For years his novels and serials have been appearing in the magazines in such a flood that it scarcely seems possible that one person can produce them all. One would almost expect to learn that H. Bedford-Jones is not an individual but a syndicate, turning out work by mass-production meth-

ods borrowed, say, from the Ford manufacturing plant.

Nevertheless, we can assure readers that H. Bedford-Jones is a single individual. He turns out the huge quantities of salable fiction with which his name is associated by employing business methods and hard work. There is no necromancy about it. And he is perfectly willing to tell others how to accomplish what he has done.

Many readers were fortunate enough to read his book, "The Fiction Business," which passed through two editions. A third edition was contemplated, but instead Mr. Bedford-Jones decided to write an entirely new book, entitled, "The Graduate Fictioneer." THE AUTHOR & JOURNALIST has been fortunate in securing this volume for serial publication. While the complete book, to be published by us next fall, will not be serialized, from six to eight generous installments will be used, each bearing upon some important phase of writing.

The first of this new series of articles will be featured in the February AUTHOR & JOURNALIST. H. Bedford-Jones always has something worthwhile to say, and his exceptional success as a prolific author of adventure fiction lends additional authority to his statements.

The series promises to be one of the best and most popular of any that have appeared in THE AUTHOR & JOURNALIST.

NO CLASS OF ARTICLES in THE AUTHOR & JOURNALIST has aroused more interest than the type which tells the "how" of developing a story from germinal idea to finished product. It is by following and studying the methods of experienced writers that younger and less-experienced craftsmen are best assisted in developing their own methods.

That ever-popular writer on short-story subjects for THE AUTHOR & JOURNALIST, Warren Hastings Miller, has taken such a theme for an article in our next forthcoming issue. The title reveals its purpose, "A Novelette Out of Nothing."

We are especially delighted that this article can be published in our February issue, because the completed story, which Miller evolves under the microscope, as it were, in order that other writers may "watch the wheels go around" is to appear in the March issue of *War Stories*, on sale the first week in February. Readers who desire to do so, therefore, can obtain the finished story to read and study in connection with Mr. Miller's article.

DO YOU KNOW that money received from the sale of stories to magazines is regarded by the income tax department as earned income, but that any royalties an author may receive from books is not construed as earned income? If you work at home, do you know what rent expense you are entitled to charge against your writing income?

These and other perplexing income problems are peculiar to the author. An article by an expert in this field, covering such phases of the income tax as are especially important to writers, will be another feature of the February issue. If readers have any specific questions to ask on this subject, we will endeavor to see that the answers are incorporated in this article, provided they reach us in time.

RICHARD A. MARTINSEN

Executive Editor, War Stories, Sky Riders, and Scotland Yard, of the Dell Publications,

Has the honor to present—

What In Thunder Is Their Policy?

A modern one-act drama which, in letter or verbal form, has had more performances than "Abie's Irish Rose."



Richard A. Martinsen

(The scene is a wood-pulp editorial sanctum, a little affair of glass and beaver-board partitions strangely reminiscent of a glorified cheese-box; one of a row of cubbyholes leading off a long corridor, like a maze of rabbit-warrens.

The EDITOR, who resembles one of the five million budding young executives in any great national organization in guise and garb, occupies a swivel-chair in front of a flat-topped desk.

Upon a plain and uncomfortable straight chair, beside the desk, is seated the WRITER, who is very probably—YOU.

The click of typewriters and bee-like hum of the nearby general offices furnishes steady accompaniment for the ensuing dialogue.

Inject the stage-business and pantomime to suit yourself. It's all a matter of individual temperament.)

WRITER—I'd understand your tossing those last three stories back at me if I hadn't sold you. But you took my first yarn right off the bat.

EDITOR—Um-m.

WRITER—And those yarns weren't duds, either. I've already sold one of 'em to *He-Man Tales*.

EDITOR—That's fine. *He-Man Tales* is a good market.

WRITER—Huh?

EDITOR—I said *He-Man Tales* is a first-rate market. Prob'ly pays more than we do. You oughta build yourself up there.

WRITER—But you don't get me. I started out to sell you. I don't want to keep shooting away hit-and-miss all the time. I want to get two or three good markets and plug 'em regularly.

EDITOR—That's a good idea too. The

trouble with those last three yarns is that they weren't in line with my policy for *Gallant Stories*.

WRITER—Gee-gosh! Didn't I just tell you I sold one to *He-Man Tales*? Your *Gallant Stories* covers exactly the same field!

EDITOR—True. But my policy differs, just the same. You've proved it by the sale you made.

WRITER—You might as well tell me there's a difference in the policies of *West* and *Lariat*—

EDITOR—There certainly is.

WRITER—Or *Adventure* and *Action Stories*—

EDITOR—Even more decidedly!

WRITER—Or *Love Stories* and *Sweet-heart*—

EDITOR—Hold your horses a moment. You're getting over my head. One thing at a time. I'll admit I didn't think there was much distinction between heart-throb yarns myself until the other day, when I passed the manuscript of a friend of mine down the line, and found it was too this for *Modern Love*, too that for *Sweetheart*, and too t'other for *Cupid's Diary*. However, I don't profess to know the women's list, so that's out. If you want me to shed a little illumination on the men's books, though, I'll try.

WRITER—Proceed.

EDITOR—To begin with, we must divide the field into its principal elements, to-wit: detective, Western, air, war, adventure, and general fiction. There are numerous sub-classifications, but this being a lecture and not a seminar we can't tackle 'em. Now, of the main groups, which d'you want me to vivisect first?

WRITER—Oh, Westerns will do. They've been my meal-ticket so far.

EDITOR—Very well. Remember that many of the things I say will be more or less controversial. No man can discuss such a variety of shops without falling off the boat on a few fine points, unless he's worked in all of 'em. I'm going to talk not as an editor, but as a writer, with about five years and a hundred or so stories head start on you. The editorial experience is thrown in just for good measure. . . .

Four of the leading Westerns should be enough to open your eyes. We'll take *Western Stories*, *West*, *Triple-X-Western* and *Lariat*. I've sold plenty copy to three of 'em, and know the fourth pretty definitely. Ostensibly any good Western man-tale ought to find a home with any of these four books. But the average wouldn't.

If your hero happened to be an Eastern tenderfoot, or a young mining engineer, or a sourdough, or a town marshal performing in his official bailiwick, he might get by in the first three, but wouldn't find favor with *Lariat*, which wants stories about real cowboys—mostly on the range. *Triple-X* is tending that way again now, too, although perhaps not so emphatically, and even the other books prefer real puncher heroes doing their stuff in the open.

WRITER—Y e a h. T h a t ' s elementary. But—

EDITOR—But we're just beginning. So much for heroes. Now: if the first three paragraphs of your yarn establish your setting—paint an artistic, colorful atmosphere, that's very nice, but it's curtains, so far as *Lariat* is concerned. Ralph Daigh out at *Triple-X* wouldn't like it much, and even Roy Horn's brows, on *West*, would pucker slightly, unless it was very well done indeed. The best bet, then, is to start off at a gallop.

WRITER—Yeah. And gallop all the way, what I mean!

EDITOR—Then don't mean it too strenuously. Because you can't gallop too hard and remain plausible. And if you're not doggone plausible from gaff to fantail, *West* and *Western Stories* will issue return tickets, while if you're too calmly plausible, *Triple-X* and *Lariat* will have none of you.

I've evolved a two-way target that's been working pretty well for some time. If a yarn is tossed back by *West* as too melodramatic, *Triple-X* usually corrals it, while if *Triple-X*'s reaction to a yarn is violently jaundiced, *West* not infrequently picks it up. If both these books jump on a yarn, however, I toss it in the lowest drawer

forthwith. There's something radically wrong.

Generally speaking, a yarn that *Triple-X* and *Lariat* will clutch avidly won't sell to *Western Stories* or *West*, and vice versa. Yes, speaking *very* generally. For each of these mags has a number of its own peculiar wants and don'ts—*West* a particular lot of 'em. And *Western Stories*, f'rinstance, is a deal more addicted to the sentimental side of range life and character than *West*. And *Lariat* wants elementary simplicity. A yarn with the least trace of the supernatural, bogus or real, used as frame-up by the villains or as fact, is *out* for *West*. And *West* isn't keen for railroads in the cow country, and doesn't like Indians, while *Triple-X* doesn't want—

WRITER—Whoa! Whoa! Have a heart! Let's change the subject.

EDITOR—Don't you want to discuss the other Western markets? A Western is a Western, you know.

WRITER—I know it *isn't* by now, not being stone-deaf. Let's talk about adventure books.

EDITOR—All right. There aren't so many of those. Let's see. *Action Stories*, *Adventure*, *Short Stories*, and *All-Fiction* are fair samples. No. Maybe we'd better switch *Short Stories* from adventure to general fiction. Its policy is pretty broad: J. S. Fletcher to H. Bedford Jones, and 'most everything in between. We'll substitute Wally Bamber's new *Far East*.

Well, if Jack Kelly and Jack Byrne over at *Action Stories* received all the manuscripts submitted to *Adventure*, they'd turn down 95 per cent of 'em. And Proctor, of *Adventure*, would turn down a good fat 95 per cent of the stories finding homes at Fiction House. You see, the shops are playing to entirely different galleries—or think they are. *Action Stories* wants high pressure from beginning to end. The hero is welcome to kill fifty villains with ten shots, if the feat is put across convincingly. But no matter how convincing it sounded, or what illusion of reality was achieved, that wouldn't go in *Adventure*. Ten in ten shots would be plenty. *Far East* might conceivably stand fifteen, and *All-Fiction* twenty.

The point is that with *Action*, and in lesser degree with *All-Fiction* and *Far East*, powerful drama and a cogent, compelling story are the thing—the big thing—while with *Adventure* there are numerous other, and scarcely less important considerations. Every hair on the cow's back must not only be carefully tabulated, but in its proper

place. *Adventure* is an etching. *Action Stories* is a poster. Each in its way is art.

I've mentioned only basic differences, so far. *Action Stories* wants outdoor adventure. *Adventure* will upon occasion use city stuff, with a detective or mystery slant. *Far East* constrains itself to the geographic area conveyed by its title. *All-Fiction* uses the world for a playground. Carson Mowre has no set formula, but just the same a story has to be mighty virile and move along swiftly to hit him.

Another thing: though most of the "adventure" magazines profess wide range of locales, most of them feature and give most space to a certain type of story in a specific locale. It used to be Westerns. Then the air and Foreign Legion chiseled in for a while, with detective on the side. Now it's largely Western again. And if a writer wants to hit something, it's good sense to shoot at the biggest hole.

Adventure yarns are safe and solid stuff. They have an exceptionally wide field, because most of the so-called general fiction books also plunge on them. But there again, nearly each magazine has its pet types and anathemas, its favored treatment, its—

WRITER—Yes, I know. About a thousand things a fellow can't get even by analyzing a copy of the magazine itself. I'm beginning to think it's a miracle if a novice makes a sale.

EDITOR—Strangely enough, it isn't as much of a stunt to sell one or two stories, as it is to get rid of most of your copy when you've won your spurs and are producing regularly. Then the first fine edge of enthusiasm is taken off your stories, and probly off your characters and plots. To make up for that you have to hew right to the line in matters of magazine policy—which is another way of saying salesmanship.

WRITER—Ah, yes. That too has a familiar and bromidic ring. The problem is to find out what these complex and innumerable elements of policy are. We'll skip the detectives—

EDITOR—Oh, sure. A mere bagatelle. There are only thirty-six of 'em.

WRITER—Each differing a shade in type and policies, I presume?

EDITOR—Pretty nearly. There are the inductive reasoning, the two-fisted, the gangster books, the mystery, the pseudo-scientific, the horror—

WRITER—Well, let's skip 'em anyhow. And the air books. And the war books—

EDITOR—There are only two of those left, now. All around war. World War, of course. They're *Battle Stories* and *War Stories*. And it happens that their policies are much the same.

WRITER—Well, thank the Lord for something! Could you elucidate that policy in a nut-shell?

EDITOR—Straight action-formula. Start off in high, and keep stepping right along. Land, sea, or air. Locale anywhere, with war background—

WRITER—Entirely too pat. You must have primed for it. Let's get along to the general fiction books. There should be some good markets there.

EDITOR—There are. From the out-and-out wood-pulps, like *High Spot*, *Excitement*, *Complete*, and *Top-Notch*, to magazines which verge almost on the slicks in policies—and prices, too.

WRITER—As for instance?

EDITOR—*Short Stories* and *Blue Book*. The old *Popular* was the greatest Roman of them all, and still carries along. *Argosy* isn't far behind, either, and *Five Novels* wants good writing as well as peppy action.

WRITER—This seems to have developed into an enumeration of markets, instead of advice on how to hit 'em. I have a market list.

EDITOR—The best market list in the world is only a catacomb of skeletons. Skeletons measure pretty well to scale, but you can't get the picture of the flesh and blood people from 'em. Ten men may be bank cashiers, yet all differ in temperament, likes and dislikes. Magazines are the same. To learn their individualities you have to know them, and to know them you have to come into personal contact.

WRITER—O Solomon! You were about to propound the policies of the general fiction books, if I recall.

EDITOR—To be sure. Well, the platform of the best ones is the least cut-and-dried in the pulp field. *Short Stories* tends to adventure, and outdoor stories on the whole. The off-trail stories are apt to be the longer length, feature stuff, with prominent names to help 'em crash the gate. But Roy Horn will knuckle onto almost any good yarn, so long as it's written from the man-slant, doesn't engender race prejudice, and leaves a pleasant taste.

There's no limit in type save the sky for *Blue Book*, either. Pick up any issue and you'll see a thoroughly balanced ration.

Richards of *Complete Story Magazine* and Lawrence of *Top-Notch* are among the other editors who'll tell you they have no formula, and are sincere in it. But you'll find they have their inhibitions, their likes and dislikes, all the same.

WRITER—That's natural, since they're human—as human, at least, as editors ever are.

EDITOR—Horsefeathers! It'd do most of you fellows good to wield the scepter for a while. You'd soon find it was more like a shovel, and that the throne-room in many respects resembled one of Chic Sales's ingenious structures.

Most of the delays, oversights, and slights that irk you are due to the high pressure under which the modern wood-pulp editor works. Most of us are in sweat-mills, swamped with mechanical routine. We've come to be primarily detail men. The leisure, reflection, and pedagogic mellowness that used to be associated with a literary sanctum are not for us.

If an editor is giving you uniformly quick service, friendly cooperation, and intelligent reactions, you can bet he's an unusually conscientious soul, and is doing a good part of his reading and real thinking o' nights. Otherwise he's slighting some element of his work, doesn't know a good job from a bad one, or doesn't care.

WRITER—Alas! I weep for you. . . . But we were talking magazine policies, I think. Or was the oration complete?

EDITOR—I could keep going all day and not scratch the surface. But it wouldn't help you much. You've got to learn by experience, in writing as in other things. All I can do is get you started working along the right lines intelligently. If I haven't already done that, it's hopeless.

I'm only going to mention one more important and at the same time widely divergent element. That's story length, a matter to which many of you chaps appear to pay no attention at all. Believe me, you should. A 6000-word short is good for any magazine anywhere. There are several books which don't mind an extra thousand or so, but there are more which most decidedly do. And if you slop over, when a book specifies a 6000-word limit, you're just building a wall in front of your manuscript. True, a cracking good story will leap any wall. But average copy won't.

WRITER—I've heard of machine-made fiction. Now I realize what the term means. Does every story have to be turned out on a lathe?

EDITOR—No. If you're enough of an artist, you can carry on in your own sweet way. There's always a market for literature, in the old sense. But it isn't the wood pulps.

As for that, there are a few writers in our field who soar above ordinary barriers. Joel Rogers is one. Joel knocks about every rule for the action story into a cocked hat. I don't know whether he's good because he does it, or does it because he's good. He puts in the action when and where he feels like it. But he creates *men*, and rambles along with such excellent feel that the reader will stay with him indefinitely. And so will the editors.

Policies are evolved for the average performer, in pulp-paper fiction as in all else. For him, though, they're iron-clad.

WRITER—A pox on the whole system! Why should I invite a brainstorm trying to absorb your confounded foibles? I'll get an agent and let him do the worrying!

EDITOR—Not such a bad idea. However, the best agent in the country can't market an unsalable story. Unless you study your field, and conform to its policies, you are placing your agent under an impossible handicap. If he's a good man he'll shoot your stories back at you as fast as an editor. Your chief benefit will be his coaching, and that's fair enough, provided you are willing to pay for it.

Despite his best endeavors, the average agent in our field already suffers from a surplus of aimlessly written stories, judging by what flows over my desk.

The novice feels he's achieved quite a feat merely in getting a complete story out of his system. That's only natural. And it isn't until the glow of the first few birth-throes wears off, and the yarns come trotting home again, that he finds his sea legs and starts really cleaving to a given line.

The fault of overrunning word lengths is also usually associated with the fiction tyro. Most of the 8000 or 9000-word manuscripts I see are 6000-word stories lacking crispness and proper condensation.

The 10,000 to 12,000-word story is the worst of all, as a sales prospect. It falls midway between short-story and novelette length, and is available for very few magazines.

WRITER—Dear me. You chaps appear

to dictate length, treatment, types, beginnings and endings. It's a wonder you don't standardize plots, and make an end of it.

EDITOR—They're already standardized. Human reactions haven't changed much in the last two thousand years.

WRITER—A lot you care about human reactions! Action is your only battle-cry.

EDITOR—Why not? A real action plot is good for any magazine.

WRITER—In the pulp-paper field, you mean.

EDITOR—Every field. The way you put it over is the determining factor. It's your style and presentation that align a story with a definite type of book. A versatile writer could do the same plot three different ways and sell it to three different kinds of magazines.

WRITER—Credible in theory, but I'd like to see someone do it.

EDITOR—I have.

WRITER—No foolin'? What was your plot?

EDITOR—Never mind. There are plenty. I'll outline another: a young Westerner comes riding over the hill. He's an outlaw, with a posse in pursuit. He evades the law temporarily, however, and applies for a ranch job in another county. It seems to the rancher's sweet and innocent little daughter that Prince Charming has arrived. Her illusion impels the outlaw to play the role, which grows so natural that when a gang of rustlers spots him and promptly arranges a raid, he can't bring himself to participate. In fact, he warns the rustlers off. However, they think he's got a joker up his sleeve, and carry on despite him. The bad-good man is now in a tight spot. His code forbids squealing, and yet he can't kill the faith of the girl. Hence he decides upon voluntary suicide, going out to stop the raid single-handed. There's a whale of a scrap, and the good-bad man is surrounded. As the outlaws close in to finish him off, however, the law appears, headed by the ranch punchers and the girl's father. They were privy to developments. Even the girl had known the good-bad man was an outlaw. In fact, the local sheriff had promised the girl's father that if the ex-outlaw stood this test, he'd help secure a pardon. . . .

WRITER—And what are the magazines you'd pick for that old hack?

EDITOR—It'd go 'most anywhere, properly dressed. However, let's pick three books

as far apart as the poles. How about *The Saturday Evening Post*, a woman's magazine—say the love magazine put out for Woolworth's by the Tower Publications—and, oh, *Action Stories*.

WRITER—You couldn't make it. Not enough girl for the love book, and too much of her for *Action*.

EDITOR—Wrong. It all depends on how the love element is handled. For the *Post* we tell the story abstractly, and let it develop normally. For *Action* we tell the story through male eyes, crowd in the dramatic tension and high-pressure action, and suppress the girl to a pastelle of motivation. For the love book we stick to the girl, and key down on the gore.

WRITER—I'd certainly like to see the three complete manuscripts!

EDITOR—This is a chat, not a short-story course, so I'll not accommodate. However, you don't need the entire stories. The opening paragraphs in each case will give you the idea. Give me a few minutes and I'll knock those out for you.

WRITER—Good. I'll go outside and read a paper until you call.

(Fifteen minutes later)

EDITOR—All right. Here you are. This one's the *Post* opening.

WRITER—(Reads):

"There was a sense of unreality about the scene. The serried walls of granite thrust their heads into the sky like brooding sentinels. Even the brilliant sun drenched the place with garish color instead of warmth. It was as though Nature had caught its breath, so deep was the hush which lay upon this western world, so motionless . . . as vivid, but as empty as an abandoned stage.

"Yet the illusion of desolation was not long sustained. From far in the distance came a sharp crackle, like the breaking of dry sticks. A moment later, with a silvery jingle and muffled creaking, a horse and rider appeared on a rocky knoll to the right of the winding trail. The skyline etched the rider in sharp profile as he twisted in his saddle to peer keenly behind him . . . a lean face. . . ."

EDITOR—Now try the heart-throb.

WRITER—(Reads):

"With a little sigh Janet watched the rabbit pop under a clump of sage. A half-wistful smile quirked the corners of her intriguing lips. Alas, even Mr. Bunny Cottontail had more pressing concerns in life than a mere girl!

"She raised herself to an elbow. Her eyes fastened dreamily upon the nearby hilltop, with the dome of heaven painted above it in vast azure masterstrokes. It was a panorama of romance, an exalting blue and golden fairyland. Yet something was lacking. . . . It came to Janet with another little sigh. She was lonely. . . ."

"And then—"

EDITOR—Then two shots off stage, and enter Prince Charming.

WRITER—But I say: the scene was completely empty in the *Post* opening. No girl around, or anything.

EDITOR—Different theater, different stage. Same aim, though. We're introducing the hero as he rides over the hill. Now let's get him into the *Action* yarn.

WRITER—(Reads):

"As startling, as harrowing as the crack of doom were the two shots which crashed along the canyon walls, tossed and retossed like the growls of a Satanic laughter.

"As though the tumult had been a signal, a horseman rocketed over the skyline.

"Doom's messenger—a reckless human thunderbolt—pressing close to the saddle, his lean face set and grim, eyes glittering with a danger flame, the rider drove along. Once he twisted to look behind him, and his lips twitched scornfully. . . ."

EDITOR—And there you are.

WRITER—You've taken unfair advantage again, though. You've speeded up your rider as well as your style. He was just loafing along in the *Post* opening.

EDITOR—Very well. Let him loaf, and

harp on his contemptuous laugh as he turns to peer behind him. What I attempted to show primarily was the necessary changes in viewpoint as well as style. But mark one thing. The action opening might conceivably get by in the *Post*—it'd have to be considerably less crude than this one, of course—but the *Post* opening would definitely kill the yarn for *Action Stories*. Nine chances in ten the readers would never look beyond it.

WRITER—Ergo, stick by the action opening, eh?

EDITOR—That's it. From the standpoint of psychology on shop readers, the first two or three paragraphs are the most important in your story. Bob Hardy or Rusty White—anyway, one of our leading agents—recently told me he'd been trying to impress that fact on his writers for the last three years, and most of 'em haven't learned it yet.

WRITER—Well, I have. And quite a few other things, for which I'm duly grateful.

EDITOR—All right. Come on, then. It's up to you to buy the drinks.



IF I WERE A NOVELIST—

Writing for the American reader, I would have my hero and heroine fall in love with each other in the first chapter, struggle against everything and everybody through most of the book in an effort to win each other, succeeding just before the final curtain.

Writing for the English reader, I would cause the Duke's eldest son to fall in love with a girl of humble birth as near the opening of my story as possible and by some unforeseen manner awake to his folly just before the last chapter, jilt the girl and save the family pride and honor.

Writing for the Chinese reader, I would dwell at length upon the honorable ancestors of my lovers and allow the entire affair to reach an ending both expected and desired in as peaceful a manner as possible.

Writing for the Latin American, I would forget all about the necessity of earning a livelihood, and have my hero lured by irresistible feminine eyes into a dreamy existence of idle enjoyment.

Writing for the Spanish reader, I would marry my lovers early in the book and use the rest of it to relate the constant warfare that has thus been set in motion between the families of the bride and groom.

Writing for the Italian reader, I would make it my first concern to see that my hero and heroine are most unhappy together but ambitious to do everything to overcome this sad state of affairs, because of their love.

Writing for the French reader, I would make my lovers miserable until they are married and then miserable because they can't marry someone else they have fallen in love with since.

Writing for the Russian reader, I would threaten with marriage two people who hate each other, fill my book with gloom and then refuse to marry them.

Lawrence E. Smith.

What Opportunity Has the Author in Advertising?

BY EDWARD MOTT WOOLLEY

Author of "Free-Lancing for Forty Magazines," "Writing for Real Money," etc.

IN TWO PARTS—PART ONE



Edward Mott Woolley

MANY people ask why I spend any time writing advertising, when presumably there are plenty of things to be done in the more attractive fields of literature. If an author can write and secure publication for books, fiction stories, and special articles why shouldn't he go on writing

more of them all the time, these inquirers ask, instead of switching over to advertising sometimes, to the neglect of higher work?

They want to know whether an author may write advertising, even as a side line, without dimming his luster; whether the writing of advertising doesn't spoil his style or hurt his markets, or perhaps finally lure him away from the glorious realms of authorship. What author wants to be set down in some humdrum office just to scribble fancy sentences all day about soap or prunes!

So often have I been called upon to answer these questions that the subject seems to have a wide interest, and this article perhaps will give a glimpse into a phase of the writer's art on which the curtain is seldom lifted.

My attention was first drawn to advertising as a side issue more than thirty years ago, when a reporter's job on the *Chicago Herald* did not supply sufficient money for household expenses and for payments on the home. Not for a moment did I contemplate giving up newspaper work and the hope of authorship to become an advertising copywriter. Neither did I have any lurking thoughts of being a house painter

when I sidetracked my literary work for a Sunday, perhaps, while I painted my back porch.

Advertising work at that time was a mere matter of economic expediency. Newspaper work on a morning paper was absorbing my immediate interest and energies, and my first book manuscript was under way, so that advertising as a vocation had no appeal whatever. The only thing I saw in advertising was money. Afterward I came to find much more than money in it; indeed, advertising not only lifted me over many a financial crisis, but gave me access to numerous phases of life that were invaluable in my literary work. *Life* is the stock in trade of the novelist, short-story writer, essayist, special writer, and of all persons who devote themselves seriously to the mighty art of written English—or any other written language.

MY start was made with a trade periodical, a chance having come my way to revise advertising copy that was often inexcusably bad. In my newspaper work I was striving to attain the terse, clean-cut English so necessary in journalism, and in my book manuscript my aim was to reach down into the minds and hearts of the readers I hoped to have. Moreover, the importance of *substance* in my work, as well as good construction, was continually brought home to me. Yet most of the advertising copy turned over to me by this trade publication was involved, thin, and stupid. Its element of reader interest was extraordinarily scant.

Later, as my interest in advertising led me to read more of it in newspapers and magazines, I found a dearth of vivid, interesting copy that would make me read it through and want to own the goods. And as the need for extra money increased, I found ways to dip frequently into the coffers of advertisers, especially after quitting

newspaper life and moving to New York to tackle free-lance magazine work. For a time my fees were small—twenty-five, fifty, a hundred dollars, perhaps.

The day came when I declined mere copy-patching jobs and looked for creative advertising work that would help finance the literary struggle—this arduous climb into the book and magazine field. Clearly apparent were the opportunities in advertising for utilizing, to some degree, the methods fiction writers use in drawing and holding attention. I believed that advertising might be as interesting as fiction if the necessary substance lay in the material. My inclinations were in the direction of what is called narrative advertising, or sometimes “story” advertising. This latter term is misleading because usually a special advertising article is meant, not a fiction story designed to carry the advertising message.

Events justified my belief in narrative advertising. As my work with this form began to attract notice, unsolicited commissions came from sources that surprised me, and no longer did I need to dig up this type of writing. In the meantime my efforts to break into the leading magazines were working out, through methods I have described in *THE AUTHOR & JOURNALIST*.

LETTERS come to me frequently from writers who ask how and where they can get advertising work “on the side.”

We must assume at the start that any writer of advertising should be reasonably competent in the handling of written English. It is impossible here to attempt a definition of the word *competent*, but there is one sure criterion. The man who is incompetent yet doesn't know it will attain success only through some rare stroke of circumstance. An old proverb has it that nothing is more hopeless than the man who doesn't know that he doesn't know.

I should say that the first step toward the writing of advertising is to acquire a habit of observation. This is so of all forms of writing, but the truism is especially pertinent to those who undertake advertising work, even as a side issue. Knowledge and observation will enable the aspirant for extra money to locate advertisers who need the services of a writer.

Oddly, many an advertiser doesn't know that he needs help in this direction, and he has to be “sold”—with proper diplomacy, of course.

In the smaller cities particularly, and in towns and hamlets, the beginner in advertis-

ing work may find innumerable prospects; and in the large cities plenty of them are in the offing, though not quite so easily located.

Manifestly, these advertisers will not search out the writer. He must go to them and present his idea and plan.

But what is this idea, and what about the plan? That's the rub. The writer has been up against all that before, with the magazines, many a time. Before he submits an idea or sends in a manuscript he must have some definite purpose and material in mind, and now that his fingers itch for advertising money he needs something tangible to offer. For the time being, the advertiser becomes the editor, in effect.

Assuming that the writer has acquired some knowledge of the broad principles upon which advertising is based, and has observed some of the points of difference between good and bad advertising, and the ever-present possibility for original work, let us suppose that this would-be copy builder goes to Riggs & Company, small manufacturers of kitchen racks—which hypothetical product may typify almost anything.

“Mr. Riggs,” says the writer, “I believe that narrative advertising, properly done, would produce a lot of business for you.”

“Narrative advertising—what is it?” asks Riggs.

“Well, there are various forms, but in your case it might be a straight special article, say around 3500 or 4000 words, built around your business and product. I've been observing this product of yours, kitchen racks, and I feel sure that not over ten per cent of your story has ever been told. You've got a dozen different types of racks to put things on, and each type has a whole story in itself. You might easily have twelve articles—but I'm talking about only one just now.”

“What you say is interesting,” Riggs concedes.

“Yes; and the story of how you started this business, and invented rack after rack—experimenting in your own kitchen—would interest thousands of readers. I was talking with one of your men the other day.”

“My wife and I had some queer experiences, sure enough,” Riggs warms up. “You know that the whole thing started when we were hard hit—the time I lost my job on the railroad and had to move out of the big house into the little one. We had the dickens of a time finding places to put things, and Mrs. Riggs began to use her head. Maybe

it *would* make a good advertising story. But what would I do with it?"

"It could be used to advantage in a booklet, and you might want it printed in the daily newspaper, too. You see, a narrative advertisement—an interesting personal story about your enterprise—really serves to interpret your regular display advertising, which means more to people thereafter. You and your kitchen racks become subjects of conversation at the dinner table. Display advertising is always necessary, of course, but it's only the bonework of your advertising material, while the narrative form is the

flesh and blood. It gets under the skin of readers, when perhaps they pass over the everyday advertisement. That's why the big corporations use narrative advertising—often six or eight pages—in the advertising columns of the magazines. These **big concerns** want people to talk about them—and people certainly don't talk much about display advertising. Besides, who ever heard of a display advertisement being reprinted gratis? Narrative advertising is commonly picked up in whole or part, and spread all over the country, just because of its interest or for the information it holds."

(Part Two—How to Write Narrative Advertising—Next Month)



IF FICTION WRITERS ADVERTISED LIKE SHOW FOLK

BY MELVILLE CLAYTON COLEMAN

ROBERT Q. ACTION, red-blooded young author, has just finished a solid year with Road & Jones Publications with the help of Oscar Fixit and John Doe Warrant. Now seeking bookings on *Saturday Evening Post* and *Collier's* time. Expert at do-or-die hero and stop-at-nothing villain type of story with smashing climax. Also specialist in short short-story with surprise blackout. For the benefit of interested editors am showing current offerings in latest issues of *Heroic* and *Do-Or-Die Stories*. Represented by Jim Henry.

Elsie U. Dear, charming girl writer, has just finished a successful season with the Glade Publications and hereby takes this opportunity to thank May Bee, Irma Dope and Tillie Tiddlywinks for their kind co-operation. Would like engagements on *Ladies' Home Journal*, *Pictorial Review* circuit. My record in the sweet, innocent heroine, ruthless villain and in-the-nick-of-time hero moving to a swift close with justice triumphant and the heroine clasped in the hero's arms type of story speaks for itself. Can handle anything from a serial flash to a short-story bit. Editors can view my offerings in the recent issues of *Venus's Reports*, *Gushy Stories* and *Adored One's Stories*. Booking through Hugh Darling.

Lotta Thrills, voluptuous and fascinating female author, just in from a full season with Zippy Publications. Many thanks to Vera A. Wow and Geraldine S. Fanny. Invites offers from *Cosmopolitan*, *Redbook* chain. Preeminent in the field of

the frothy story, and presenting the most ingenious collection of simmering manipulations of the triangle situation in the entire field, obtained by long study in both theory and practice. Editors in search of the snappiest and best can view my current offerings spotted on the covers of *Frothy* and *Swanky Stories*. Work is agented by the Lena Gensta office.

Archibald R. Pingpong, clean-cut young author, has just finished a year solid with the Donald O. Look Publications, with the aid of Anna Gram and Oswald Flapdoodle. Seeking bookings on *American Boy* and *Boy's Life* track. Master of the teach-a-lesson action story in all lengths. Editors please note, am showing my latest offerings in the current numbers of *The Little Cherub* and *Good Example Stories*. Represented by Joe Goofus.

Harold Hibrow, erudite and scholarly writer, has just completed an eminently successful season doing book reviews and special articles for the *Gowumpus Star* and the *Tripe City Globe*. Reviews and articles have brought forth the highest praise from such eminent critics as the Honorable Wilbert C. Stars, mayor of Pruneville, and Magistrate Philip D. Potz of Scullion County. Would like to hear from *The Times* and *Herald Tribune* book sections. Also *Harper's*, *Scribner's* wheel regarding articles and essays. Interested editors and publishers can spot my signed articles and reviews in the special Saturday literary sections of the *Gowumpus Star* and the *Tripe City Globe*. Agents also please note.

How to Be an Author—In 2000 Words

BY ARTHUR HAWTHORNE CARHART



Arthur Hawthorne Carhart

APOLOGIES, friends. I was tricked, in a weak moment, into writing this. Here's how come. Months back, Editor Hawkins got a letter from a brother writer in New York, who said: "Good stuff, the plunder that is being printed in the A. & J. It's all fine. But where in Sam Hill do those fellows get the material? Let them tell *that* for a change!"

So followed "Out of Thin Air," by yours truly, which indicated sources of material for writists. Then comes a howl from the edge of the Pacific Ocean, which says: "Fine stuff. It's good business to tell where you can get material, but why not tell us how to handle that material after we get it!"

No use giving it to 'em piecemeal.

"They want it all in one article; where to get material, how to organize it, how to prepare it for market, how to market it," sez W. E. H.

"All right," sez A. H. C. "I'll write 'um a complete manual of authorship in 2000 words, by gum! Then you can suspend publication of the A. & J., the universities can quit giving short-story instruction, the correspondence schools will go out of business——"

"Fly at it," sez Hawkins with a grizzly, suppressed grin before I could predict any more revolutionary results of the 2000.

Now, you see, I'm obliged to accomplish the impossible, circumnavigate the ultimate ramifications of the oceans of authorship in a little barque, (or should I say bark) limited to 2000 fragments of Webster's classic.

Oh, yes, Hawkins has said that this introduction doesn't count. That's why I've said most of what I *want* to say in it!

FIRST get a pen name. Some pens give you numbers in exchange for names. Avoid them.

If your first name is Felix and your middle name is Jack and your last name is Jones, don't write it all out. Sign it F. Jack Jones. Very classy. It makes a hit with the editors. Or grab off a long one like mine, such as Ichabod Humphrey Christofferson. They sometimes make a slip and count those on the wordage of the story. Anyway it looks very smart and spiffy.

Look in the rule books on how to write. They'll tell you how to get postage stamps, nice clean white paper, sharpened pencils or a typewriter on time payments, how to sign your name in the upper left hand corner of the first sheet, giving your real name and address in this case; how to center the title on the first page, the inch and a quarter or inch margin to be left on both sides of the paper so the editor can figure up what he won on the ball game no matter what page he happens to be reading when the reports come in; how to send a self-addressed, stamped envelope so you will get your brain child back after the editor has rejected it; how important it is to have clean copy at all times, even to retyping dog-eared world-travelers among your manuscripts, and a lot of other stuff that any dub should know.

Now let's get to article writing. Take that first, then clean up on the short-story and novel.

Articles present facts interestingly. To get interest, figure out an unusual approach to a usual subject or find an unusual subject and write it in terms everyone understands.

Go to sources. Consult the best books. Talk to men who know. Then stand off, form the facts in regimental front, give them full-dress review, pick the point in the line which is to lead the attack, and present that for your lead in a snappy, direct, engaging, moving, colorful opening.

Remember, you can get over only one central idea in a thousand-word article; only several closely allied ideas in longer articles. You can approach from one point, hammer that home, step back, hammer again from

another point, but always driving back to the one idea you want to get over.

Use color, use motion, use words suggesting sound, smell, any of the sense approaches to human intelligence, and make your reader experience those.

Inject human interest. Quote authorities, if any. Don't make your article a catalog of facts. Make it readable. To make it readable, take your audience by the hand in effect; say: "Come, look at these interesting things. Are they not curious, beautiful, inspiring, dramatic, or what not?" The article author is the carrier of tidings to the reader. It may be about the political outlook, it may be regarding a new cure for some dread disease, or about a new invention, or a gorgeous hunting trip, or how to tell genuine worm holes in imitation antique furniture. Give 'em facts; but lead them to the giving through avenues of charm and interest, through streets of piquant, thrilling, heart-moving absorption in what you lay before them.

Articles are the magic carpet on which readers ride to knowledge of what is outside their humdrum boundaries of daily life. The writer is the skipper-magician who conjures up the scenes they see and interprets them to the beholder.

That's all there is to article writing!

Oh yes, I forgot to state that any author should have a dictionary and a thesaurus. In the two he will find all the words he will ever be able to use and probably will have plenty to spare.

Every bit of writing is within the covers of those two books. It's disjointed to be sure. But the author's job is to hook words into phrases, phrases into sentences, sentences into paragraphs, paragraphs into chapters, until sense is made, a picture is presented, an illusion created. Get a dictionary and a thesaurus; maybe you'll never need anything more than that, and clean, white paper!

There is one other thing; you'll have to have a yen to write, no matter how many dictionaries you buy!

NOW for the short-story.

Definition first. A short-story is a vivid, dramatic presentation in words of a crucial happening affecting an interesting character.

All well. Here's where we clean up on the short-story.

Get an interesting character — man, woman, child, quadruped, anything of interest to humans. Usually use a human. Catch

reader interest. Make 'em like this character. Develop a problem facing sympathetic character. Have the solution of that problem destined to affect whole future of principal character. Have *him* solve it. Don't let a cyclone come along and kill the villain. Don't let the other guy save the girl from going over the dam in her canoe. Have the hero smack the villain into the broiling river where he drowns; then have the hero drive his super-power boat right into the teeth of the falls, pick the girl from the canoe on the brink and finally, after a hard struggle, fight the power boat back to safety; or for a surprise ending, have him turn it and leap clear of the falls, smash the boat, but by that tremendous leap clear a churning death at foot of falls.

Remember, he's got to solve his problem.

Of course, it has to be plausible. A gripping short-story is one which indicates that the sympathetic character is facing three or more alternatives; one, sacrificing himself; another, sacrificing the girl he loves; a third, sacrificing an unsuspecting town, or theatre, or trainload of people, but saving himself and the girl. Now let him come up to a point where he has these three alternatives, then let him solve the problem, with his own wits, with his own actions, but let him twist the whole channel of thought-flow of the reader and reveal a fourth way out of the situation by which he saves all.

Easy? Sure. It's all in the dictionary!

Actually, all a short-story can do, like an article, is to present one central nucleus—definitely, vividly, dramatically. All other incident, characterization, atmosphere, is to give authenticity, body, color, plausibility, interest to that one main crisis-climax.

Briefly, block out your character, clearly, deftly. Present the problem facing him through his own actions, through other characters, through atmosphere, through author's statement. Then let him act, react, and act again, playing the other factors in the story against or for him. Bring him to the point where he must take definite steps. Make those steps involve the whole future course of his life. Have him take them naturally after you have made him a real human through your word pictures, but if possible, have him think a little differently than your reader would expect, thereby finding an individual solution.

You've got to use words that make your characters seem like living humans before other humans will be interested in them. If you can make them breathe, laugh, love, storm, rise to heroic action, then your reader

will follow them even through plots that are just a bit impossible.

A likeable character in a critical situation is the kernel of a short story. His solution of the problem is the full-grown plant that sprouts from that beginning and grows before the reader's eyes.

What more is there to writing a short story? Dictionary, words, pictures limned in words, the creation in the reader's consciousness of the characters, the background, the actions, through previous experience of that reader. The creation of an illusion to make the reader believe that this actually happened to those characters at those places. A vital human problem solved.

There is a lot of recognized mechanism such as introduction, first crisis, second crisis, climax, denouement, atmosphere, characterization, simile, metaphors, punctuation, spelling. But the whole darned story is right in the dictionary in so many words. If you've got a *story to tell* and you tie right into it, *write*, write some more, and never quit writing, then you stand a chance of seeing that story in print some day. If you haven't a story to write, no message to clothe in the raiment of ink and white paper, then it will take something more than writing to get you across.

Once an editor of note said to me, "If you like people and are interested in what is happening to them, then you can learn to reach other folks through your writing and can write."

What to write about in the short story?

About the folks next door, the fellow in the office, the queer chap you see at the club, the eccentric old sister that lives across the alley, the distinguished gent that takes the same street car you do, the newsie on the corner; anything that you *know* about. You can't expect to get authenticity into your stuff unless you know about it. If you must write about the sea and have never been closer to the oceans than Beatrice, Nebraska, then for the love of Mike, write comedy, or give yourself a five-year reading course in natural fact books and papers. You cannot hope to create an illusion if you are ignorant of the first common practice of the human field of activities about which you wish to write. That's all there is to material. It's in the morning paper, in your own home, across the street, somewhere in the next hour's experience; but you've got to like people and what is happening to them, and then want to pass this on to your fellows, to be any success in the writing game.

A novel or novelette differs from the

short-story in that you have the interest of several characters at heart; that you build up more in leisurely manner the problem facing the principal actors; that you can come to several crucial situations, perhaps solve some of them, but keep on toward a life problem for the main character or character group. You elaborate on the characterization, the atmosphere, the detail of plot. But you bring those humans up to a big solution of a big problem and have them smack right through it. There are book-lengths that leave the reader flapping in the breeze as to what happened, like a wet tea towel on the clothesline. They are not rounded out. The reader is reading to find what happens to Jones, the principal, and if he does not find out some inkling of how Jones finished his life after he has solved its greatest problem, then he is put out—and properly so.

Character, situation, vital problem, solution, those are the features of a story. It may be long, short, involved, or simple. It may be good or rotten, a best-seller or a flop, but if it is a story it deals with those main ingredients.

Want to know how to make a story?

It's easy—and difficult. Take my advice, the one sure way to learn is to write, and write more, and write again, and consult the dictionary, and do it some more. You're telling it to other humans. Put it so they can understand. Through words, make them feel it, hear it, see it, smell it, touch it all as it happens. Use the past experience or acquired experience of the reader as your means of acquainting him with what happened; use simple words so he can understand what you would convey to him. If you don't ring the bell "let us see something else of yours soon."

Marketing. Now there is the test. A story that has quality will get a welcome; the other kind will get a rejection slip.

There is one sure way to market. Never give up if you think the material is good. Get a card, write on it the names of ten magazines that print stuff like the piece you wish to submit, go down the line, send it out as fast as it comes back, revise it if it comes back half a dozen or more times, revise again at about the tenth trip, get critical of it. Ask it if it is a story or an article; whether it approaches the reader through the avenue of words and brings to him pictures of what you want him to see. An up-to-date Handy Market List, the United States mail, the ability to send out the old script again and again to likely markets, is the

summation of marketing. Your ability in selling is measured by reading many rejection slips.

THERE it is. Nothing more is needed. The way is clear for you to start writing. There is no law against embryo authors. Everyone thinks he's one anyway. The difference between the fellow selling his stuff and the one who is still talking about what he could do if he took to authorship is that one wrote and the other continued to chime out like a dumbbell in a rickety belfry filled with flittermice.

Incomplete you say? What's that? *Poetry!* Great guns. Has poetry got to be treated too? In 2000 words?

Have a heart! I'm dog-goned if I'm going to make any more of a show of myself!

That's all. There ain't no more! Poetry can struggle along much better than if I said anything about it. And if a complete course in authorship must include poetry, even in the limit that has been set on this discussion, then this complete course in authorship will forever remain incomplete!

And echo whispers, "So mote it be!"



Cashing In On News Features and Pictures

BY MARVIN V. BRIGGS

IN casting about for that extra cash which is welcome to many advanced authors and a downright necessity to the majority of beginners, the news-picture and news-feature field should by no means be overlooked.

Not only is this market wide open, but it is also fairly lucrative, the rate of payment in most instances being a minimum of \$3 for a news photo and from \$5 to \$15 a column for text matter. Especially timely and exclusive news pictures and features bring a correspondingly higher price.

One need not have newspaper training or even a highly developed "nose for news" to garner some of the checks which newspapers and syndicates are willing to dish out for the right kind of material. Of course, this market, like all others, cannot be successfully shot at blindly, but a careful study of the larger newspapers, on file in all public libraries, or available at newstands, will serve as an accurate guide to what is in demand. Meet this demand and the checks are sure to be forthcoming.

Contributors to any one of the several large news photo services will find them unusually pleasant to deal with. Decisions are usually given very promptly and checks are mailed on schedule time, once a month being the general rule. Return of unavailable photographs and manuscripts is taken care of in a manner many a slow-motion editor could copy with benefit. Some services allow an extra payment or bonus for

pictures which have been difficult to obtain and which have put the contributor to more than the usual expense.

Generally the free-lance contributor will, if his offerings "click," receive an offer to become a regular correspondent, affording complete coverage in his territory to the syndicate which has accepted his casual contribution. Such a connection leads to assignments for stories and orders for pictures and means a sure market.

ILLUSTRATIVE of what can be sold and how, this writer submits the following examples from his own numerous experiences:

A mail-plane pilot became lost in a storm and made a parachute jump of about 2000 feet at night, bringing down with him a bag of valuable mail. A commercial photographer got a picture of the wrecked plane and the pilot the next morning. Copies of the pictures were bought from the commercial photographer at \$1 each and a total of eight pictures were sold—six, three each of the plane and pilot, to news-picture services at \$3, and two to a newspaper in the pilot's home town for \$4, a total of \$22. Net profit of this transaction was about \$13, postage at special-delivery and air-mail rates being about a dollar. Not bad for an hour's work.

A dance marathon was being held and one couple set a new known record. Three pictures were bought of a commercial photo-

grapher at \$1 each and were sold to news-picture services for a total of \$9.

A Spanish princess was spending a summer month at a millionaire's home in the lake district of Northern Minnesota. A snapshot of her in a motor launch, together with an interview, brought in a net return of about \$100 when sold in duplicate to some ten large city dailies at an average of \$10. This picture, with story, was sold by telegraphed inquiries, exclusive to one newspaper in a city.

A cabinet member was spending his summer vacation in the lake region. A snapshot of him as he sat, garbed in an old straw hat, with bare feet dangling in the water and a fishing pole (cane variety) in his hands, brought this writer in excess of \$25 when sold to a couple of news services and some five or six metropolitan newspapers.

A picnic trip to a state park brought to light a woman who carved Indian heads and fantastic devils out of old stumps and driftwood. Her only tool was a common kitchen butcher knife. A story and snapshot brought this writer \$15 from a daily newspaper published in the nearest city.

A farm boy, age fifteen, had met with unusual success in dairy-calf breeding. A visit to his home produced a story of how he selected and fed his calves. This, with a picture of the boy and a prize-winning animal, taken with a post-card size camera, sold for \$10 to the farm editor of a nearby daily newspaper, and for \$15 to a magazine devoted to the breed of cattle raised by the lad.

A Chamber of Commerce official in an Iowa town conceived the idea of establishing a farm bureau to bring the city man in closer touch with the country dweller. A resume of his plans and a picture, furnished gratis, brought a check for \$1 from a news service.

And so on without end, one might mention actual experiences and possibilities of the news picture and feature field.

WHILE it is true that the cities afford more opportunities for the free-lancer in the news-feature and picture field, yet it is likewise true that competition is keener. News has a habit of breaking in the small towns and the countryside. The alert writer, having a camera, even though but a small one, can cash in on these chances just as surely as his big-city brother.

The opportunities of the smaller cities and towns were brought home forcibly to this writer when he acted as state editor on a

city daily for several years. Many and good were the ideas embodied in the news stories submitted in the regular way by the correspondents and this writer received many a tidy sum for enlarging on them and reselling them—something the correspondents could have done had they known how.

Snapshots and commercial photographs also frequently came from the small-town and rural correspondents, offered as routine matter, which could be and were turned to good account after being used in the newspaper for which they were originally intended. In fact, the picture and interview with the Spanish princess, previously referred to, was submitted by a correspondent who, although he was a reporter on the weekly newspaper in the town where the royal visitor was vacationing, failed to recognize its possibilities as a feature. Consequently he received about \$3 from the daily for which he corresponded while the enterprising state editor obtained about \$100 from resales.

One more illustration of the fact that some very choice feature morsels are found in rural communities, and are overlooked by those closest to them, comes to mind. Several years ago a farm woman in Iowa, and her husband, became interested in spiritualism. Their baby had died and both became possessed of the idea that it would be restored to them through faith and the influence of a certain "medium" who was living at their home.

After many nights of seances the "medium" departed for a few days' visit to a city in the next state. During her absence the farmer and his wife were awakened to find their room filled with a bright light and a voice spoke, seemingly out of the air. While the couple trembled in fear the light vanished and footsteps were heard approaching the bed. The woman felt something stir beside her. Her husband lighted a lamp and behold, their child (so they stoutly swore) was with them, restored to life after a year in the tomb.

Word of this strange case came to the city editor of the city daily where this writer was employed as a reporter. We made a trip to the village near where the farmer and his wife lived. Our first stop was at the office of the weekly newspaper.

"Yes," the editor said, "there had been something unusual happening at the ——— home, but he 'just hadn't paid much attention to it. No," he "couldn't tell us much about it, except that the entire countryside was agog."

We thanked him for his valuable assistance and drove out to the farm home. The mother and father talked. The "medium" talked. We examined pictures of the baby before it died. We looked at the living child and compared. There was in truth a striking resemblance between photo and baby. We snapped pictures of all concerned and went back home. A full-page spread for our paper and some ten or twelve sizeable checks from other newspapers was the result of our day's work. It was a story—and it paid two men who recognized its human-interest elements while a man who should have been able to cash in on it slept at the switch.

IN addition to the city dailies, all of which will buy a live news feature or photo, the following service organizations and syndicates are good markets:

Central Press Association, 1435 E. Twelfth Street, Cleveland, Ohio. Has New York office in Master Printers Building, Thirty-fourth Street and Tenth Avenue, and desires news pictures and features. Pays about \$3 each for photos and a good rate per word for features. Very courteous and prompt.

NEA Service, 1200 W. Third Street, Cleveland, Ohio. Good and prompt pay for acceptable news photos and features.

Pacific & Atlantic Photos, Inc., 25 Park Place, New York, with Chicago office in Tribune Tower. A good market.

World Wide Photos, Times Annex Building, New York. Wants outstanding news pictures, scenic gems, etc., as well as news pictures of timely value and interest.

Underwood and Underwood, 242 W. Fifty-fifth Street, New York, uses good photographs of a variety of subjects. A splendid market.

THE AUTHOR & JOURNALIST, in its April, 1930, issue, carried a more complete list of syndicates and news services, which should open up opportunities in this field.



Securing the "Paw-Fast Grizzly"

BY CHAUNCEY THOMAS



Chauncey Thomas

TIME and again for thirty years, both verbally and by mail I have been asked how I hit upon that adjective, "paw-fast" in "The Snow Story." I did not "hit upon it," I made it. I worked it out as I do all my terms, via synonyms. How I did this particular one is in the textbooks, has been for twenty years, but no college textbook is even ex-

pected to reach the eye of over a few thousand, so at the editor's request I repeat the tale here. How many times I have written this in letters I do not know.

The scene in my mind when I wrote it down was worded roughly by the ancient, hackneyed, worn-out expression "rat in a trap." The first drafts of practically all my yarns are loaded with such terms, a sort of idea-shorthand, so to speak. Later I take each one and revamp it into something. In case of "paw-fast," fortunately, and unknown to myself, a friend happened to time me. I picked up the sheet, bent my head

over it and mind to it in silence, then jotted down "paw-fast," laid down the paper for a rest and a smoke before tackling the next word. "Paw-fast" had taken me thirty-five minutes of concentration to work out. Here was the mental process.

First, as I said, I had "rat in a trap." That is, "Mason looked at Salarado like a rat in a trap." But "rat" connotes, well, a *rat*, and a rat Mason certainly was not. So I wrote down "like an animal in a trap," then the obvious "trapped animal." But that was too general. Cows, monkeys, and mules are animals, so what kind of an animal did Mason resemble? A bear. Well and good. "Like a trapped bear."

But there are several kinds of bears—black, polar, brown, cubs, grizzly—Certainly, a "grizzly." "Like a trapped grizzly." Fair. Clearly I could go no farther least for the time being, and took up along the bear tracks, so I left that trail, at "trapped." Now there are many traps—steel traps, mouse traps, log-cabin traps for bears—but Mason was held by his feet. And only a steel trap can hold a grizzly by the foot. So I put down now "foot-held." But there are many kinds of feet, the cloven hoof of the cow and pig, the solid hoof of the

horse, the monkey and human foot, the bird's foot—what kind of a foot does a bear have? Paw. I'm edging up on it, apparently, so I put down "Paw-held grizzly."

But still my instinct told me that was not the best possible for the human mind to do, so I went on silently and intently. "Grizzly" was a limit, and "paw" was a limit, hence the only possible chance of bettering lay in "held." Now a shelf can hold something, so can a bottle. How does a big bear steel trap hold—"fast." I used to trap grizzly bear, and a 40-pound trap held that raging danger. So "Paw-fast grizzly."

Again I examined it with my mental microscope. Each of the three words was the end of the thought trail of its kind, "paw" and "fast" and "grizzly," so I knew I had reached the ultimate there.

Now only one way was left that I could possibly better it, and that was by following my favorite system in synonyms—"Put the adjective in the noun and the adverb in the verb," a rule I invented because I have never seen it so expressed in print. This I tried to do, but could not, as I could find no noun that contains both "paw-fast" and "grizzly," and I doubt if such a word exists in the English tongue. If there is such a word I will be eternally grateful to him who re-

veals it. Consequently, I accepted "paw-fast grizzly" as the best I could do, and laid down the pencil and took up my pipe.

"How long do you think it took you?" asked my self-appointed timekeeper.

"Five, possibly ten minutes. Why?"

"Thirty-five minutes."

But it was worth it. And that is why "The Snow Story" paid me fifty cents a day for the keenest work of which I was capable. About two hours a day of that—one word at a time, weighed like a diamond—is enough for any mind. Then, tired out, I did something else with the rest of the day. Smoked, mostly.

But that is how I got "paw-fast grizzly" to which one college rhetoric gives half a page, along the line of this story, and also remarks that, so far as the college is aware, in "The Snow Story" was the first time that term "paw-fast" was ever used in writing.

This, I believe, is not correct, because there is no new term, just as there is no new story, in the world. All the stories were told before any were written. The first man to use "paw-fast" was one of my grandfathers, before Man knew the use of fire. And he could not write.



THE CURE-ALL

BY ROSS ELLIS

WHEN I'm afflicted with the Blues
And all the World seems worthless;
When Fancy paints but somber hues
And glum am I, and mirthless—
Then to my scarred old desk I crawl,
Indite a merry Madrigal,
And soon despise this Earth less.

And when my mood is wild and gay;
When, scorning consequences,
I'm moved to sail for far Cathay
Or burn my neighbor's fences—
To that same desk I turn my feet,
I pen an Ode or Ballade neat,
And soon regain my senses.

And when, Sweetheart, I feel like this:
When I am fain to greet you
With close embrace and burning kiss;
When I could fairly eat you!!!
That sane old desk I seek, and on it
I write a most impassioned Sonnet.
Sedately, then, I meet you.

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LITERARY MARKET TIPS

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North America, 15 W. Franklin Street, Baltimore, Md., newly-announced travel magazine, will pay rates of 2 cents a word and up, according to the importance of the article or story and its literary value. Whether payment will be on acceptance or publication has not been determined, writes Mary L. Thompson, editor, but it will probably be on acceptance. Fiction for this magazine need not necessarily be of a travel nature, but it must be on a par with the work of the best writers.

The Frank A. Munsey Company, 280 Broadway, New York, announces that Don W. Moore has been appointed managing editor of *Argosy Weekly*. He succeeds A. H. Bittner, for some years editor of this magazine.

College Life, 25 W. Forty-third Street, New York, edited by N. L. Pines, writes: "We are very much in need of good stories, approximately 5000-word lengths. They should deal with adolescent problems and should be well written." Short, meaty articles of campus background also are sought. Payment is at 1½ cents a word up on acceptance. Verse is paid for at 10 to 20 cents a line, jokes at 35 to 50 cents each.

Gun Molls Magazine, 305 E. Forty-sixth Street, New York, pays at 1 cent a word minimum on acceptance for material, writes Wm. L. Mayer, editor. "Gangster and racketeer stories of every type are used. Female interest is acceptable but not compulsory. Length requirements: Short-stories, 3000 to 10,000 words; novelettes, 10,000 to 30,000 words. Occasional verse is used."

Complete Sky Novel, 305 E. Forty-sixth Street, New York, edited by Wm. L. Mayer, desires air fiction of short-story lengths, 4000 to 7000 words, as well as complete novelettes of 40,000 words. Payment is made at 1 cent a word minimum on acceptance.

Amazing Detective Stories, 158 W. Tenth Street, New York, pays at not less than 1 cent a word, on acceptance, writes Wallace Bamber, whose company, issuing *Far East Adventure Stories*, recently took over this magazine. A. F. Feldman has been appointed editor. Requirements are for short-stories of 3000 to 8000 words, novelettes of 10,000 to 15,000 words, and serials of 40,000 to 50,000, also two-part stories of 25,000 words. Orthodox detective stories of the modern trend are desired—no super-scientific or weird tales. The "New Authors' Corner," which is a feature of this magazine, has been previously called to readers' attention.

World's Work, Garden City, N. Y., writes: "We publish authoritative articles on timely and important subjects and personalities—science, exploration, biography, trends in industry and business, etc. No fiction or verse is handled." Russell Doubleday is editor. Payment is according to value of material, at no set rate.

Modern Romances, 100 Fifth Avenue, New York, announces a change of policy. Lyon Mearson, editor, writes: "It has been decided that in the future we will publish only true stories of the confession type. These stories must be strongly emotional and bear the stamp of authenticity and sincerity. We invite writers of this type of material to submit their manuscripts, assuring them of a decision within five days and a check within one week after acceptance."

The Osburn Publishing Company, 118 W. Eleventh Street, New York, announces a new magazine using gang stories of the French underworld. Each issue will contain a novelette of from 12,000 to 18,000 words, and short-stories ranging from 3500 to 5000 words each. The stories will be of the Apache, crime stories with decided love interest, melodramatic plots. The first issue will be on sale in January. Payment, it is stated, will be on acceptance at the rate of 1 cent a word. Report on manuscripts is promised within three weeks. Address all mail to the editor, Hunt Osburn, P. O. Box 67, Station O, New York.

All-Fiction, 100 Fifth Avenue, New York, is overstocked with article material. For its fiction, it desires fast-action, swashbuckling, soldier-of-fortune types, in any locale. Color and locale must be authentic. Very little gangster stuff is used. Verse up to 50 lines is used. Payment is at 2 cents a word up on acceptance.

Freeman H. Hubbard, associate editor of *Railroad Man's Magazine*, 280 Broadway, New York, writes: "Your 'Handy Market List' is a great institution, of interest to editors and authors alike. If any of your readers should inquire, you might say that more than 99 per cent of the manuscripts purchased by us come from railroad employes, former railroad employes, or authors raised in railroad families. We are fairly well stocked up just now, but we never get enough good railroad verse of 20 lines or less. The same applies to strong fiction between 1000 and 3000 words. We are very hospitable to timely, practical, well-written, illustrated special articles, between 1500 and 2500 words, but in each case the author should query us before preparing material."

All-Star Detective Stories, 80 Lafayette Street, New York, reports that both love interest and foreign settings are permissible in its mystery fiction. Short-stories between 3000 and 6000 words are now used, as well as novelettes of from 10,000 to 15,000. Carl Happel is editor.

Pennac News, Rittenhouse Square, Philadelphia, has been rechristened *The Pennac*. It is edited by Francis M. Stifler and uses articles on sport subjects, also short-stories of sport and humor interest, from 1000 to 1500 words in length. Payment is on acceptance at 1½ cents per word.

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Upland, Indiana

West, Garden City, New York, is at this time particularly in need of good jokes, verse, or limericks for its department, "The Laugh Corral," writes Edmund Collier, associate editor. Payment for these is at \$2.50 per contribution. Contributors should note the new length requirements for fiction, which are: Short-stories, 6000 to 10,000 words; novelettes, 10,000 to 20,000; complete novels, 20,000 to 30,000 words; serials, 30,000 to 60,000. Letters, relating either to Western subjects or to the magazine, are awarded a \$25 prize in each issue. No fillers are desired. Verse is paid for at 25 cents a line. Fiction payment is at 2 cents a word up, on acceptance.

True Detective Mysteries, 1926 Broadway, New York, edited by John Shuttleworth, desires a photo to every 1000 words to illustrate the true fact stories of crime and detective work which it uses. These should preferably be written under an official by-line. Lengths for short material are 1000 to 8000 words, novelettes and serials, 15,000 to 40,000 words. Payment on acceptance at 2 cents a word.

The Home Magazine, 55 Fifth Avenue, New York, distributed through the Woolworth stores, prefers that its fiction be kept between 1000 and 2000 words. Articles of interest to the woman in the home, 1500 words preferred, are used, also fillers on home service. No sensational material desired. Payment is usually on acceptance, but not invariably so.

Alimony, 11 W. Forty-second Street, New York, is a new magazine subtitled "A Call to Arms." Its purpose is thus described: "This magazine is dedicated to every man and woman who believes in fair play, regardless of nationality, creed or color, and to those who suffer indignities or privations on account of our antiquated domestic relations laws. This publication pledges itself to support the married man in his demand for equal rights in any of the forty-eight states of the Union. We aim to bring about, by all honorable means, a revision of our antiquated domestic relations laws. The searchlight will be turned on the gold-diggers and apartment house mistresses, who are nothing but parasites, home-breakers and robbers of honest women's happiness." Payment is stated to be on acceptance at 1/2 cent per word or better.

Two-Gun Stories, 537 S. Dearborn Street, Chicago, informs a contributor that it is now paying on publication. Rates are approximately 1 cent a word. The same rate and method of payment, it is understood, applies also to *Man Stories* of this group.

Popular Aviation Combined with Aeronautics, 608 S. Dearborn Street, Chicago, a new periodical formed by consolidating the two magazines indicated, is edited by B. G. Davis, who writes: "What we want are stories and articles that provide thrills and action, experiences and sensations, that will interest the aviation enthusiast. Popular aviation mechanics and unusual designs and contrivances are also required. Fiction is not acceptable. Briefs should run from 100 to 800 words; articles, 1500 to 3500. Rate of payment is at 1 cent a word on acceptance."

Ramer Reviews, Inc., 305 E. Forty-sixth Street, New York, advise that Natalie Messenger is no longer editor of *Pep Stories*, *Spicy Stories*, *Wow*, *Ginger Stories*, *Broadway Nights*, and *Frolics*. The magazines now pay on publication, instead of acceptance, at rates of 1 cent a word, except *Frolics* and *Ginger Stories*, which pay 1/2 cent.

Foreign Service, Broadway at Thirty-fourth, Kansas City, Mo., official publication of the Veterans of Foreign Wars, seeks "short-stories reminiscent of the World war or Philippine experiences, based on actual facts," writes Barney Yanofsky, editor. "Preferred length, 2500 words. No melodramas, sex stuff, or impossible heroics." Payment is on acceptance at 2 cents per word.

Young's Magazine and *Breezy Stories*, 1071 Sixth Avenue, New York, apparently will not be affected by the recent death of Courtland Young, their publisher. Cashel Pomeroy, editor, reports that their requirements in the way of fiction with a sex angle remain as before.

Love Romances, 220 E. Forty-second Street, New York, of the Fiction House group, emphasizes its policy in the following statement: "Many authors are under the impression that this magazine publishes a light and casual love story of the type that appears in the smooth-paper magazines. They're wrong, brethren, dead wrong! What we'd like to have in every issue is dramatic, stirring copy, which fictionizes the love problems of the girl of today; that emphasizes the deeper emotional side of these problems, and extracts from them the human interest which makes them real and vitally compelling. Belay with those pink-tea and whipped-cream surface stories. Those cute little tales of ladies with powder-puff brains and millimeter deep personalities. Give us the good strong meat of love, told in a way that will make the reader remember it."

Today's Magazine of America, 101 W. Thirty-first Street, New York, Frederick J. Byrd, editor, published monthly by Selling-Finance Publishing Company, uses original jingles, humorous stories, puzzles and cross-word puzzles. The editor states: "Perhaps you would like to submit original cross-word puzzles—send them in." No mention is made of rates paid for puzzles or other material used.

The Homemaker, 401 Scott Street, Little Rock, Ark., uses short-stories of interest to woman in the home, not exceeding 3000 words in length, and two-part stories of 5000 words. The magazine is overstocked at this time with articles and verse. Payment is made for material on publication at its estimated value to the magazine, writes Florence B. Cotnam, editor.

Paine Publishing Company, 40 E. First Street, Dayton, Ohio, complains of a dearth of good three-act comedies and comedy-dramas suitable for amateur production, especially for production in high schools.

Sunshine and *Sunbeams*, 1228 Spruce Street, Philadelphia, using articles and stories for very little children up to 400 words, are very much overstocked at present. Paul J. Hoh has succeeded W. L. Hunton, D.D., as editor of these two weeklies of the Lutheran Publishing House.

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Home and Field, 572 Madison Avenue, now edited by A. H. Samuels, offers a market for articles on gardening, decoration, and architecture, not more than 1500 words in length. Payment is on acceptance at about 1 cent a word.

Radio Digest, 420 Lexington Avenue, New York, should be regarded by contributors as in the same class as motion-picture "fan" magazines. H. P. Brown, managing editor, writes. It is strictly non-mechanical and non-technical, featuring pictures and stories of entertainers and broadcasts. Material should be brief and is paid for at \$1 to \$5 per contribution, occasionally higher, on publication.

Whiz Bang and Smokehouse Monthly, 529 S. Seventh Street, Minneapolis, Minn., now pay for jokes \$1 to \$5 each, according to merit. C. H. Wheeler has succeeded A. F. Lockhart as associate editor of these Fawcett publications.

The Farmer and Farm Stock and Home, 55 E. Tenth Street, St. Paul, Minn., uses short-stories for Christmas and special events only. Serials with farm or Western background are considered. They should range from 20,000 to 35,000 words. Payment is on acceptance at from ½ to 1 cent a word. Berry H. Akers is editor.

Better Homes and Gardens, 1714 Locust Street, Des Moines, Ia., writes: "We tell people 'how' to have a garden and home rather than how 'nice' it is to have a home and garden. There is always room for something really important on home and gardening subjects. Please, please, send us no fiction, verse, fashions, or aids to beauty. Articles should not exceed 2000 words, preferably not more than 1500. An interesting style is desired, but not garrulous, saying nothing. Payment is at 2 cents a word and up, on acceptance."

The Westerner, heretofore published at Salt Lake City, Utah, will move on January 1 to the Terminal Sales Building, Portland, Ore. Western fact articles and fiction will be used as heretofore, writes Thomas H. Axelson, managing editor, and beginning with January 1st, writers can be assured of prompt payment. Contributors with whom the magazine is in arrears also will be taken care of, he states.

The Young Crusader, 1730 Chicago Avenue, Evanston, Ill., children's paper of the W. C. T. U., is now edited by Katharine P. Crane, succeeding Edith Grier Long.

The Household Journal, Batavia, Ill., is no longer in the market for household articles. It uses some short-stories, paying at \$5 per story on publication.

American Poetry Magazine, 358 Western Avenue, Wauwatosa, Wis., uses verse on all subjects, of high standard, from 8 to 40 lines in length, also brief editorials on literary subjects. Clara Catherine Prince, editor, writes: "Payment is on publication, sometimes in subscriptions or copies, but most frequently in cash. Rates have gone up but are still low."

Ace-High, 80 Lafayette Street, New York, now prefers four-part serials instead of six-part, and lengths should be approximately 40,000 words.

Chelsea House, the book department of Street & Smith, 79 Seventh Avenue, New York, purchases book rights to serials, 55,000 to 65,000 words in length, after magazine publication. "At the present time we can use a few additional Western and love story titles," writes Ronald Oliphant, editor. "Book rights are purchased outright for a cash payment on acceptance."

Sunset Magazine, 1045 Sansome Street, San Francisco, edited by Lou Richardson and Genevieve A. Callahan, emphasizes the fact that it uses material only from Western writers and on Western subjects. No fiction is used. Articles from 1500 to 2500 words in length on home and garden, vacation and outdoor subjects, also travel tales and personal experience stories, are used; very little verse. Payment is prior to publication at 1 cent a word and up, 25 cents a line for verse; fillers \$1. *Sunset* conducts a kitchen cabinet recipe exchange, with monthly food recipe contests, paying \$1 for each accepted.

Gangster Stories, 25 W. Forty-third Street, New York, of the Harold Hersey group, has revised its length requirement for novels to between 25,000 and 30,000 words.

The New Republic, 1421 W. Twenty-first Street, New York, is now edited by Bruce Bliven, successor to Herbert Croly. It uses articles on economic and social topics related to contemporary America, 2000 words being the preferred length. Exceptional verse may be purchased. Payment is on publication at 2 cents a word.

American Girl, 670 Lexington Avenue, New York, is at present not interested in handicraft, vocational, or similar articles. It offers a market for good action short-stories for girls, 3500 to 4500 words. Payment is at 1 cent a word up on acceptance.

Sky Riders, 100 Fifth Avenue, New York, now desires its short-stories to be kept within a limit of 6000 words.

Theatre Arts Monthly, 119 W. Fifty-seventh Street, New York, is no longer in the market for one-act plays or verse. It buys articles of theatrical interest from 1800 to 2500 words in length.

Prison Stories, 25 W. Forty-third Street, New York, edited by Harold Hersey, requires fiction of prison interest in 5000-word lengths for shorts and 10,000 to 30,000 words for novelettes. Payment is on acceptance at rates up to 1 cent a word.

Atlantica, 33 W. Seventieth Street, New York, writes that more of its contents than formerly is being done by the staff, but that it still welcomes contributions.

New word-length requirements for *War Aces*, 100 Fifth Avenue, New York, are: Short-stories, up to 6000 words; novelettes up to 12,000; serials up to 25,000. "War-air fiction, different in treatment, plot or style, is desired," writes Carson W. Mowre, editor. "Freshness of plot is essential. The hackneyed plot or usual air-war yarn finds no welcome here." Articles up to 4000 words, dealing with men, planes, or squadrons of the air, are used, and occasional verse. Payment at 2 cents a word up on acceptance.

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Westland Love Magazine and *Lively Stories* are the titles of the two new magazines launched by the Crescent Publishing Company, Inc., 25 W. Forty-third Street, New York. Rose M. Shipman, editor, writes: "*Westland Love Magazine* will use glamorous Western love stories. The romantic element must be uppermost; action to be in the background. True Western heroines and heroes are preferred. Settings may be either in the cow country, Southwest, or Northwest. Short-stories, lengths up to 6000 words; novelettes, from 10,000 to 15,000. Fillers and poetry of the West also are used. Rates for the time being are up to 2 cents a word, on acceptance. *Lively Stories* will use sex stories handled with subtlety, preferably from the feminine point of view. Short-stories should be up to 4000 words, novelettes up to 10,000 words. Poetry also used. Rates for the time being are up to 1½ cents a word. Decisions and payments on both magazines will be prompt."

Cowboy Stories, 80 Lafayette Street, New York, announces that its present length requirements for two-part stories is 14,000 to 18,000 words.

The Houston Gargoyle is now located at 823 Merchants & Manufacturers Building, Houston, Tex.

Discontinued

Plain Talk, New York.

Quick Trigger Stories of the West, New York.

Prize Air Pilot Stories and *Prize Detective Stories*, 1133 Broadway, New York, which were discontinued for the summer season, have not been resumed, and publication, it is understood, is being held off indefinitely. No manuscripts are being considered.

The Gilbert Patten Corporation periodicals, 11 W. Forty-second Street, New York, consisting of *Swift Story Magazine*, *The Dime Novel*, and *Pocket Magazine*, have suspended publication. Mr. Patten hopes to secure financial backing to resume publication at a later date, but requests authors to withhold manuscripts until he calls for them through *THE AUTHOR & JOURNALIST*.

The Mother's Journal, 4 W. Fifty-first Street, New York, which suspended some months ago owing to the illness of the editor and other difficulties, expects to resume publication, probably with the February, 1931, number.

Overstocked

Holiday, New York.

Amazing Stories and *Amazing Stories Quarterly*, New York.

Home Circle, Louisville, Ky.

Prize Contests

True Story Magazine, 1926 Broadway, New York, has "raised the ante" in its true story contests to exceptionally large proportions. It announces that each month for the three calendar months of January, February, and March, 1931, it will award \$10,000 for nine true stories. The first prize for each month will be \$5000, the second \$2000, the third \$1000; there will be two fourth prizes of \$500 each and four fifth prizes of \$250 each. Other stories may be purchased at regular rates. The highest award thus far previously given in these frequent *True Story* contests has been \$2000. Stories may be submitted any time after January 2, 1931. Manuscripts may range from 2500 words up. For writers not familiar with the requirements of the confession type of fiction used by *True Story*, it would be advisable to write to the Macfadden Company, publishers, for full conditions and a booklet entitled "Facts You Should Know About *True Story*," containing helpful suggestions for writers of this type of fiction.

G. P. Putnam's Sons, book publishers, 2 W. Forty-fifth Street, New York, have announced a series of prizes to be awarded for best letters on the subject: "The Value to the Civilized World of the Byrd Antarctic Expedition." The first prize is \$250 in cash and a personally inscribed copy of the limited \$50 autographed edition of "Little America." The second prize is \$100 in cash and like copy, and the third is \$50 and a like copy. The fourth will consist of an inscribed copy of the book. Letters are limited to 250 words. Judgment will be passed only upon the value of the ideas expressed in letters and not on literary merit. "At the close of the contest, all letters received will be beautifully bound and presented to Rear Admiral Byrd as a permanent tribute from his friends. Obviously, therefore, letters will not be returned to the authors. The contest closes March 2, 1931, on which date all entries must be in the hands of the publishers.

The St. Nicholas League, conducted by *St. Nicholas Magazine*, 55 W. Forty-second Street, New York, offers monthly contests for boys and girls under 18, in prose, verse, and art.

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The third annual essay contest on health topics for the Charles K. Walgreen prizes, scheduled for high school junior and senior students, has been announced by the Gorgas Memorial Institute of Tropical and Preventive Medicine, Washington, D. C. The rules can be obtained at offices of high school principals. The subject for this year's contest is, "Keeping Fit: The Gorgas Program of Personal Health." High school winners will receive a Gorgas medallion, state winners \$20 in cash. The first National prize winner will receive \$500 and a travel allowance of \$250 to Washington, D. C., to receive the prize; the second prize will be \$250 and the third \$100. All high school papers must be submitted to the Institute through the office of the principal not later than January 25, 1931.

The Kaleidoscope, 702 N. Vernon Street, Dallas, Tex., announces that during the coming year, "as an award for meritorious work, the editors will publish, without cost to the author, one book of poems to be selected according to rules as outlined. The contest is similar in design to the 'Yale Series of Younger Poets,' except that there is no age limit. For conditions, write to the publishers. *Kaleidoscope* also announces that a first prize of \$100, second of \$50, third of \$30, and fourth of \$20, with beginners' prizes of \$5, \$3, and \$2, will be paid for the best poems published in its January to December issues, inclusive, for 1931.

True Detective Mysteries, 1926 Broadway, New York, offers prizes of \$400, \$300, and \$200 for stories of the best instances of individual detective work on criminal cases during 1930. The closing date is January 31, 1931. Contestants must use a prescribed entry form, obtainable from the publishers.

The Scholastic, Wabash Building, Pittsburgh, Pa., offers awards of \$100 down in its Seventh National Scholastic Awards contests, open to high-school students, for poems, essays, etc. Closing date, March 15, 1931. Those interested should apply to the magazine for details.

The Kaufmann Department Stores, Inc., Pittsburgh, Pa., announce a prize of \$1000 for an essay dealing with the subject of Art in Industry. Either a particular phase or the general subject may be treated. Essays are limited to 5000 words and must be typewritten, with name and address of contestant in upper left-hand corner of each page. Closing date, January 31, 1931, midnight. Address Contest Editor.

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British Market News

Good Needlework (monthly), The Amalgamated Press, Fleetway House, London, E. C. 4, requires articles on needlework. If possible, a finished piece of work should be sent first for consideration, as it is intended to illustrate the work where possible. There is also a market here for fiction and notes on cookery, arts and crafts and household furnishing.

Dress, the Fanfare Press, 110, St. Martins Lane, London, W. C. 2, deals monthly with fashion and women's dress, but will also consider contributions on dancing, beauty, health and furnishing.

Skating Times (monthly), The British-Continental Press, Ltd., 54, Fleet Street, London, E. C. 4, is an international ice skating journal, appealing to the fashionable young set. Articles of about 800 words on skating and skating equipment are required. Payment is at \$30 per thousand words.

Amateur Dancer (monthly), Horace Marshall and Son, 46, Farringdon Street, London, E. C. 4, covers all matters of interest to the amateur dancer.

Antique Collector (weekly), published from 40-43, Fleet Street, London, E. C. 4, uses authoritative articles suitable for the amateur and professional collector, touching upon stamps, rare books, pictures, coins, etc.

Big Business, a journal devoted to the mail-order business, has just been issued from 46, Perry Street, Gravesend, Kent, England.

From Messers Southern & Co., 3 Bolt Court, Fleet Street, London, E. C. 4, comes *Rugby Football*. The title indicates the material required.

Ideas, Allied Newspapers, Ltd., 200, Grays Inn Road, London, W. C. I, has been altered to *Ideas and Town Talk*.

Business News, weekly, newly issued from Ludgate House, Fleet Street, London, E. C. 4, requires notes on modern business progress and enterprises.

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courses giving training in fiction writing must fit in with the new order; bunk and quackery and misleading claims must go. As in every other endeavor, one organization must be the leader. It is to be expected that The Author & Journalist's Simplified Training Course should show the way.

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Some courses feature collaboration service. The fees come high. The S. T. C. gives collaboration service, under David Raffelock, as only **one feature** of its training. Seven complete stories are written.

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Some systems of instruction are centered around the help in plotting given. This type of work is but one phase of S. T. C. training. The student is enabled to recognize plot material, is drilled in eleven ways of working out plots, is taught how to make use of five invaluable plot formulae and is given extensive training in working out original plots.

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Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

THE STORY OF LLOYD S. GRAHAM

LLOYD S. GRAHAM, who follows Ruel McDaniel as President of the National Association of Business Writers, has become an authority on chain store economics whose services are much sought after by business papers. During the past five years, about one-half of Graham's time has been devoted to research and article preparation for a single foremost publication in the chain store field. His status is practically that of a staff man. He travels several states, and also Eastern Canada.

He is a young fellow in his middle thirties who has insisted on viewing business writing with respect, and who, thereby, has met with exceptional success.

Graham has always confined his article-writing to a few fields and publications. His letterheads, on heavy quality paper, carry the announcement in artistic type, "The Studio of Lloyd S. Graham, 134 Delaware Road, Buffalo, New York." The editor receiving a Graham manuscript is impressed immediately with the painstakingness of preparation. He has rated the author high before he has finished reading the first paragraph.

Lloyd Graham is one of the few writers who understand that there is a higher salesmanship in authorship, as in other vocations. He has handled a class in non-fiction at the University of Buffalo for several years.

Fred E. Kunkel, of Washington, D. C., who becomes vice-president, is an erstwhile stenographer in civil service who studied law nights, was admitted to the bar, submitted an article for publication and found it easy to sell, and became a professional writer without regrets. When the market for "armchair stuff" died on Kunkel, he took up interview work, and made a success of it.

He could operate any ordinary business and make a profit, because he has keen commercial instincts. His adaptability is a commendable trait for lack of which many capable writers are frustrated in their drive for success.

New directors of the N. A. B. W. are Frank Farrington, Delhi, N. Y., dean of business writers, and L. E. Andrews, Fitchburg, Mass., whose story is that of a good newspaper man who just naturally evolved into a successful professional free-lance. John T. Bartlett, of THE AUTHOR & JOURNALIST, continues as Secretary-Treasurer.

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THE POSTSCRIPT HABIT

THE postscript, it has often been said, is the most important part of a woman's letter. One trade journal editor with whom we talked recently believed it was the postscript habit that lowered a woman's chances of success in business writing.

"The women can write all right!" he declared. "They know a story when they see one; they know

how to express themselves well; but—bless their little hearts!—they can always think of a postscript!

"For instance, we accept an article by a woman writer. We decide when we can use it, and file it away. Probably we don't intend to touch it again till we are ready to make up the issue for which it is intended.

"But—along comes Miss Lady Writer. 'Oh, Mr. Editor,' she coos, 'I've just thought of a very important subject I never touched on at all in my article on Bowser Brothers. Won't you please let me have my manuscript back so I can work another paragraph or two in?' Or, 'I'm dreadfully sorry to disturb you, but I've been terribly worried. I'm afraid I didn't make myself quite clear in my last paragraph. Won't you please let me have my manuscript back, so I can rework the conclusion?'

"Sometimes, it is only a word that troubles. I've known a woman to want a manuscript back because she had found that there was an 'a' instead of an 'e' in preliminary.

"Even if they haven't some postscript changes to make, women are continually pestering to know when an article is to be published. Actually, we are getting to the point here in this office where we won't accept an article by a woman writer unless we know positively that she isn't the pestering postscript sort."

Of course, not every woman writer fits the pattern described above, but the fact that a great many do should be a warning to *all* writers, both men and women, to turn in to an editor a finished product, a manuscript into which has gone the best he can give, a manuscript in which he will only wish to make changes at the request of the editor. If a "postscript" must be added, let it be done before the manuscript is turned in, and the whole completely retyped. The less you pester an editor, the warmer his feelings will be toward you.

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LITERARY MARKET TIPS

IN THE TRADE, TECHNICAL, AND CLASS
JOURNAL FIELD

E. E. Harris has become associate editor of *Window Shade & Drapery Journal*, 22 E. Twelfth Street, Cincinnati, and has invited contributions. However, this publication is running very thin, and offers but little market to contributors.

The demand for shorter articles grows. K. C. Clapp, editor of *Furniture Record*, 200 N. Division Street, Grand Rapids, Mich., says, "We are after shorter, well-illustrated articles that *mean* something; 500 to 1500 words." 1 cent a word is paid on publication.

"Saves Time, Saves Effort"

Student Proof*

Maud C. Jackson is the author of a serial, "Pine Ears," in *The Presbyterian*, and nine other stories and poems recently published in children's magazines.

* * *

Ralph Epstein is contributing regularly to *Hotel World*, *Electric Refrigeration News* and other trade journals as well as to two syndicates.

* * *

Mother's Home Life contains an effective story by Clyde S. Creel, entitled "My Motherhood."

* * *

The principal Canadian magazines are featuring the stories of Constance K. Sissons. "Sending Clair to Chicago" has just appeared in *The Chatelaine*.

* * *

The Ladies Home Journal for September contained one of Frances Frost's distinctive poems, "Pattern." Her verses are seen in the best magazines.

* * *

Mrs. Elizabeth C. Wherry edits the Children's Page in *The Farmer's Wife*. In her spare time she recently wrote "My Garden Notebook" for *Better Homes and Gardens*, "Posture" for *Normal Instructor*, and other articles.

* * *

Ruth H. Cole enjoyed the pleasure of seeing her play, "Copper," which has made a repertory success, produced at the Grand Theatre in her home city recently.

*First of a series of actual notes on the success-experience of H. C. S. students. Note especially that all kinds of literary material are included.

The pupils of Dr. Esenwein and his staff are selling their work because they are taught to do so. One student has just reported sales of \$600 in one week; another has recently won a large prize; another just sold her first story.

Says Earl G. Curtis, well-known short-story writer and novelist, author of "The Man in the Chair," "Sarah Worth's Feud" and many other stories in popular magazines. Speaking out of his own experience, he recommends Dr. Esenwein's 40-lesson course in *Short-Story Writing* to YOU.

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Draw your own conclusions. If you are in dead earnest, but need to be directed in your work, if your stories are crude, or your plots are weak—Dr. Esenwein can undoubtedly save you years of effort. Dr. Esenwein's course has helped writers of both long and short fiction. Other courses taught are in magazine and newspaper journalism, verse writing, and all literary branches. Professional teaching. Real help.

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Author &
Journalist
1-31

"I do wish writers would cease sending me verse," writes Charles Dillon, Managing Editor, *Transportation*, 412 West Sixth Street, Los Angeles. "So very little of it is fit to publish and so very little of it is suitable to this kind of magazine. In a year I have bought just two little poems, and one was stolen bodily from an old volume." Mr. Dillon continues, "I am also scared stiff by writers who sell the same article to more than one magazine, and say nothing about submitting it to others. This has happened three times in a year." *Transportation* pays a fraction more than a cent a word on publication or shortly afterwards for articles on the various forms of transportation, but at present is much overstocked.

Beginning with the January, 1931, issue, *Radio-Music Merchant*, 420 Lexington Avenue, New York, is changing its size to standard. This will mean that the number of words required for an article will be greatly reduced. Articles accompanied by suitable illustrations will be more likely of acceptance than unillustrated ones. In addition to "selling" articles, manuscripts are also requested dealing with radio-music stores, accountancy systems, credits and collections, stock-control methods, direct-mail stories, advertising campaigns, etc.; also, for the "Allied Lines" section, there is need for one or two feature articles each month, dealing with the experiences of radio-music merchants in selling electric appliances, such as refrigerators, washing machines, clocks, etc. Vincent E. Moynahan is managing editor. Approximately a cent a word is paid on publication.

C. K. Michener, managing editor of the *Northwestern Miller* and *American Baker*, 118 S. Sixth Street, Minneapolis, writes, "We can use brief 'Hints from Housewives' on how bakers may increase sales. These should be written in the form of interviews with housewives." A later letter from Mr. Michener, however, stated that temporarily the above publication and *Feedstuffs* have a great surplus of material, and so will be a very limited market for contributions of all kinds.

"We are determined to get away, even if it is very gradually, from the sort of an article to which we can find no more serious objection than that it has nothing new for the majority of toilet goods buyers," writes Clyde Davis, editor of *Toilet Requisites*, 250 Park Avenue, New York. "We do not stress the cut price or sales idea in merchandising."

Thomas H. Mullen, associate editor of *National Retail Clothier & Furnisher*, Franklin & Congress Streets, Chicago, requests that all Time-type "shorts" relating to the men's clothing trade be kept to 200 words. Wherever possible, an advertisement, letter, or photo should accompany. This material should be of a shape to fit into a one-column space when reproduced. For such accepted matter, \$1.00 extra is paid.

Contributors are warned not to get in too deeply with *The Restaurant*, 66 Fifth Avenue, New York. This publication, being new, is having its troubles in organization and reorganization, with the result that checks for published contributions have been delayed.

Osgood Murdock, editor of *Hardware World*, Broadway and Olive Streets, St. Louis (western office, Bankers Investment Building, San Francisco), wishes contributors to remember that *Hardware World* circulates in the western half of the United States, and is little interested in stories from the eastern half. "Of course," he writes, "it might be said that merchandising articles or examples of sales enterprise in one place could be just as well applied in another, but there is something provincial about people which gives them greater interest in material near their own homes." Mr. Murdock states further that he has a considerable quantity of excellent material on hand, and is trying to discourage contributions rather than encourage them.

Fred Shepperd, managing editor of *Electricity on the Farm*, writes that he has enough material on hand for the "Dealer Edition" to carry over for a couple of years.

Bulletin of Photography, 153 N. Seventh Street, Philadelphia, and *The Camera*, 636 S. Franklin Square, Philadelphia, are both edited by Frank V. Chambers, and both pay at about ½ cent per word on acceptance for material. *Bulletin of Photography* prefers articles on portrait or commercial photography of a practical nature, 500 to 1500-word lengths. *The Camera* desires practical articles on amateur photography and on the use of 16 m/m motion picture work, 500 to 2000-word lengths. No poems or theoretical matter desired.

Retail Furniture Selling, 222 N. Bank Drive, Chicago, K. A. Ford, editor, is in the market for short fact items, fillers on furniture selling ideas that pulled; short illustrated articles dealing with selling methods in furniture stores, good displays, resultful ads, etc. For these 1½ cents is paid on publication.

Opportunity, 919 Michigan Avenue, Chicago, James R. Quirk, editor, pays 1½ to 2 cents a word for short-stories centering on selling, 4000 to 6000 words, and for interviews with big business men on inspirational subjects of interest to salesmen. For 50 to 300-word "shorts" 1 cent a word is paid.

No generalized articles of a puff nature are bought by *Sporting Goods Journal*, 139 N. Clark Street, Chicago, according to Ames Castle, editor. Articles in demand are those dealing with unusually successful plans of merchandising sporting goods. "Must be qualified as statements of merchant interviewed," writes Mr. Castle. Rates are up from ½ cent per word, \$2 for photos.

Radio Sales & Service, 549 W. Washington Street, Chicago, is in the market for short, practical, concise radio merchandising articles featuring dealer sales stunts, window display photos, etc. Short, humorous radio stories are also desired. R. D. Allbright, editor, did not mention rate of payment.

With the December issue, the *American Miller* has been combined with *National Miller*, 628 W. Jackson Boulevard, Chicago.

Discontinued

The Business Woman, 177 Jarvis Street, W., Toronto, 2, Ont., Canada.

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